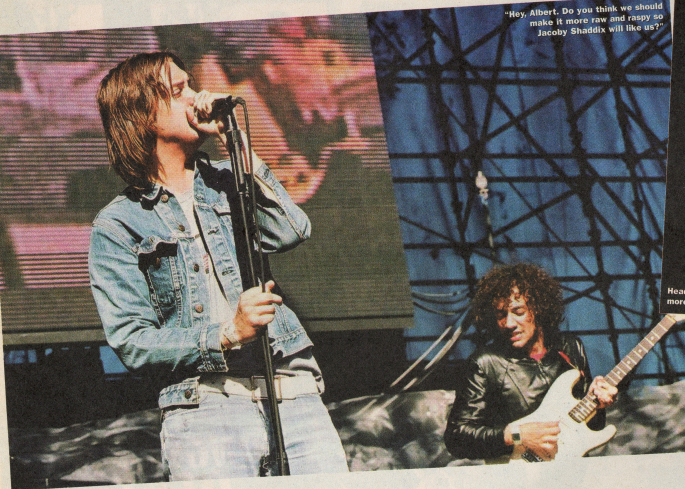


We will KROQ you!

STROKES, VINES AND PAPA ROACH BRAVE EXTREME HEAT AND REVOLVING STAGE TO ROCK US RADIO FESTIVAL



"Hey, Albert. Do you think we should make it more raw and raspy so Jacoby Shaddix will like us?"



Headliners System Of A Down: more rock, less chat

The Strokes, System Of A Down, The Vines, Papa Roach, New Found Glory and Moby helped famed Los Angeles alternative rock radio station KROQ power-punch their way into the start of the summer at last weekend's 10th annual Weenie Roast at the Verizon Wireless Amphitheater, Irvine, CA.

Outside of the Coachella festival, yearly US radio sponsored events like the Weenie Roast serve as a mid-priced chance to catch an eclectic line-up of some of the biggest bands

in the country, a few newcomers and special collaborations. This year, the bill was dominated by big-name Californian rock, punk and nu-metal acts including Incubus, POD, Puddle Of Mudd and Unwritten Law. But the real story of the weekend was undoubtedly The Vines.

Despite the searing 29-degree midday heat, The Vines, who have just released their single 'Get Free' in the States, drew a hearty crowd for their seven-song set which included their cover of OutKast's 'Ms Jackson'.

Frontman **Craig Nichols** was at times physically lethargic, discouraged from his usual stage antics on 'Outthaw!' and '1969' by the extreme

temperatures. But the band's raucous set succeeded in winning over herds of new fans including **Hoobastank** frontman **Doug Robb**, **Rob Zombie** and Papa Roach frontman **Jacoby Shaddix**.

Speaking of his fondness of The Vines over The Strokes, Shaddix told *NME*: "(With) The Vines, it's more sassy. It's more savage. It's a little more passionate and raw and raspy."

The Strokes, performing on the main stage, found themselves a hard-sell mixed among nu-metal line-up. Whereas the band are undoubtedly popular in the US – their album 'Is This It' went Gold in February with sales of 500,000 – the band's typically reserved stage presence had a difficult time competing with the attention-grabbing antics of some of the

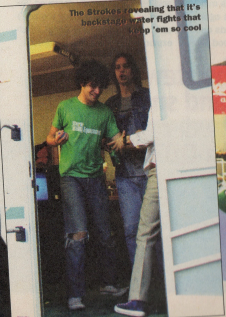
other performers. Though their fanbase was not as strong as other performers at the festival, the group said they felt it was important they should take part.

"I guess it's like a little bit of diplomacy," said Strokes drummer **Fabrizio Moretti**. "You have to give and take. They're gonna play you on the radio. So you gotta give. It's fun. You get to meet a lot of bands and you get to drink booze during the day."

Though The Strokes missed the Vines' performance, the Aussies remained on hand to see the NY band's 10-song set which included two of their four new tracks, but the determined frontman led the band's sonic assault through the crowd.

Back onstage, Shaddix then proceeded to slam his microphone into his skull, leaving a sizable

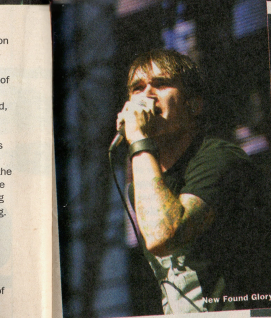
"The Vines are more sassy. It's more savage... raw and raspy"
Jacoby Shaddix on The Vines Vs The Strokes



Making a rare appearance backstage at a rock show... Jack Osbourne, here with the "disappointing" Moby



The Vines produced another onstage performance, despite almost melting in the extreme temperatures



Jimmy Eat World: dogged by sound problems

well during 'Lovehateatragedy' opener 'M&O'. Finally, production started rotating the stage while the band was still in play when Shaddix sprayed a small bottle of lighter fluid on the stage and, much to the delight of the crowd, set fire to it.

"I always light shit on fire man," he after told *NME*. "Fire's my new thing. I'm all excited about it. I just don't wanna hit the kids with fire 'cos then they'll be burning..." The stage was turning and we just kept f*cking rocking. It was like, 'Yeahhhhowww!' I had a good time"

Following special guests **The Violent Femmes** – an American alt radio staple – Moby's performance was one of the weekend's most disappointing. Embarrassed by sound problems, which had also struck earlier performers, **Jimmy Eat World** and **Bad Religion**, the artist made idle chat with the crowd revealing: "My name is Moby. My interests are long walks on the beach, astrophysics and dwarf pornography." He then cut his set short, ending with 'Body Rock', which left extra time for local favourites Incubus to play a mostly hit-friendly hour.

POD, who claimed they joined the bill just to see headliners System Of A Down, took just 30 minutes for their bag of tracks including 'Youth Of The Nation', during which they invited fans onstage. Again, the stage began turning before they could conclude with hit song, 'Alive'.

Headliners System Of A Down immediately sparked a swirling slam dance pit among the 16,000 sold-out crowd. Playing mostly favourites from their album 'Toxicity', the band largely left their usual political agenda alone, concentrating instead on delivering a brilliant finale of demented psycho-metal.

Sorted for trees and plants

Life', released late last year. The set, with support from **Cinile**, Suffolk, after which they begin a series of festival dates, culminating with a co-headline appearance at the Reading and Leeds Festivals in August.

For tickets, ring the *NME* Ticketline on 0870 1 663663. Calls are charged at national standard rate.

The tour ends on Sunday 23 at Brandon Thicket Forest, Suffolk, after which they begin a series of festival dates, culminating with a co-headline appearance at the Reading and Leeds Festivals in August.

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STOP PRESS

NERD have announced details of an *NME* show.

The band offshoot of mega-successful production duo, The Neptunes, will play a show at the London Shepherd's Bush Empire on July 1.

Tickets are on sale now. To buy call the *NME* Ticketline on 0870 1 663 663.

UK TOP 40 SINGLES

- THE SPECIAL UKSINGLES CHART
- 1 A LITTLE LESS CONVERSATION (LIVE) (5)
 - 2 LOVE AT FIRST SIGHT (JAYE MANDER) (INTERSCOPE)
 - 3 COPIES (ELI) (POLYDOR)
 - 4 CHUCK BROSSETT FT. JOEY SCOTT (5)
 - 5 WITHOUT ME (DAVID INTERSCOPE)
 - 6 LOVE ME (THE VINES) (5)
 - 7 THE LONELY BORG (5)
 - 8 JUST A LITTLE LUCKY (1) (2)
 - 9 WE'RE ON THE BALL (5)
 - 10 IF YOURMIND NEVER COMES (5)
 - 11 IF YOURMIND NEVER COMES (5)
 - 12 IF YOURMIND NEVER COMES (5)
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 - 30 IF YOURMIND NEVER COMES (5)

UK TOP 40 ALBUMS

- THE SPECIAL UKALBUMS CHART
- 1 THE GREATEST SHOW EARTH (5)
 - 2 GREATEST HITS (1) (2)
 - 3 GREATEST HITS (1) (2)
 - 4 DESTINATION (5)
 - 5 DESTINATION (5)
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Edited by Pat Long

NEW YORK CITY COUP



Wizards of Oz: The Vines make a brief New York debut

THE VINES New York Mercury Lounge

Barely out of the starting gate and already The Vines' reputation precedes them, thanks mainly to the UK's early enthusiasm. Their New York debut is crammed with industry baldies and savvy next-big-thing watchers, as eager to witness the band's rumoured self-destructive tendencies as they are to see whether or not The Vines' kinetic psychedelic grunge-pop deserves the hype it's been generating. No-one leaves disappointed on either count.

Craig Nicholls' notorious reluctance to get onstage (he's locked himself in dressing rooms rather than do so) doesn't obstruct proceedings, and when The Vines cut through the crowd to silently take the stage, they're dead on time. At first, they don't appear particularly volatile or,

let's face it, terribly exciting. They burn though 'Highly Evolved' and 'Sunshinin'' with maximum volume but minimum enthusiasm, Craig scowling from behind his enviably perfect rock'n'roll haircut like he'd rather be under his bed. Still, his magnetism is such that it's difficult to even notice any of the other band members, who seem to watch him carefully for cues. Their splendid cover of OutKast's 'Ms Jackson' unfolds with a sober, unexpected sadness, but it isn't until the hyperactive vitriol of 'Outtathaway!' – when Nicholls executes equipment-threatening kicks and his voice builds to a bristling rasp – that they hit their stride.

Then, it's rapid-fire revelation – the spine-tingling "aahs" of 'Country Yard' practically levitating the room, 'Factory's' hook-laden charm inciting fits of spontaneous dancing, 'Mary Jane' unfolding

dizzily like an unexpected mountaintop vista and 'Get Free' crashing around like an angry drunk. Every song both reveals and transcends its influences, elasticating the legacy of Nirvana and The Beatles into thrillingly unforeseen shapes. There's nothing particularly challenging or revolutionary about The Vines' inspired take on rock history, but the breadth of their passion is incredibly gripping. Highly evolved, indeed.

Then, suddenly, it's over. As the lysergic feedback drone of '1969' echoes around him, Nicholls mumbles "thank you.... that was shit..." and disappears. The crowd stares dumbly at the stage, so bewildered by the abrupt ending they don't even applaud. After the house lights come up, they hoot and chant for more, but it's too late. The Vines are gone. Whether it was junk food burnout

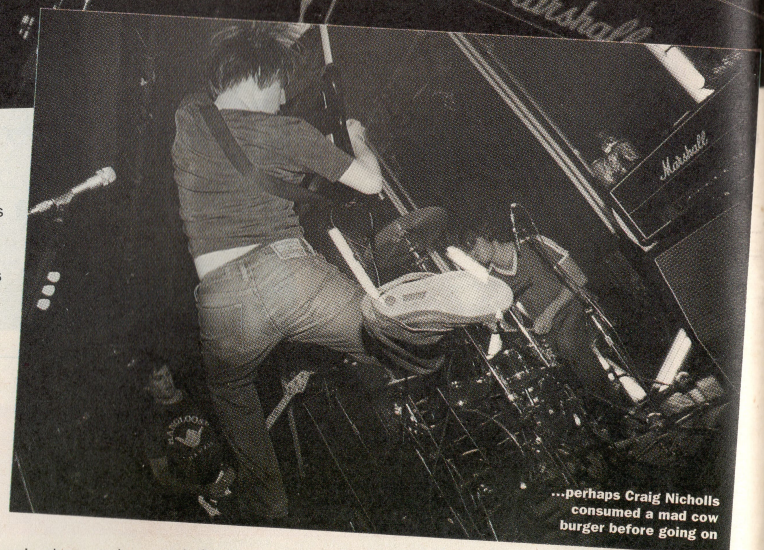
or mere petulance that prompted Craig's exit, we may never know. Although there is some concern that the band may not be up to the arduous touring and promotion that lies in front of them (they've just announced another slew of US dates and TV appearances), there's also a real sense that The Vines are determined and talented enough to overcome any stumbling blocks. Craig's mercurial tendencies and weird personality glitches only increase the sense that we've just seen something

truly fleeting, purgative and emotionally intense – precisely what music should be.

Tonight, The Vines leave us hungry for more – more music, more explanation, more of that wondrously strange pleasure their music imparts. Their set was

unfairly short and slightly awkward, but they made their point. We'll be hearing more from and about them, very soon. They're about to become extremely important.

April Long



...perhaps Craig Nicholls consumed a mad cow burger before going on